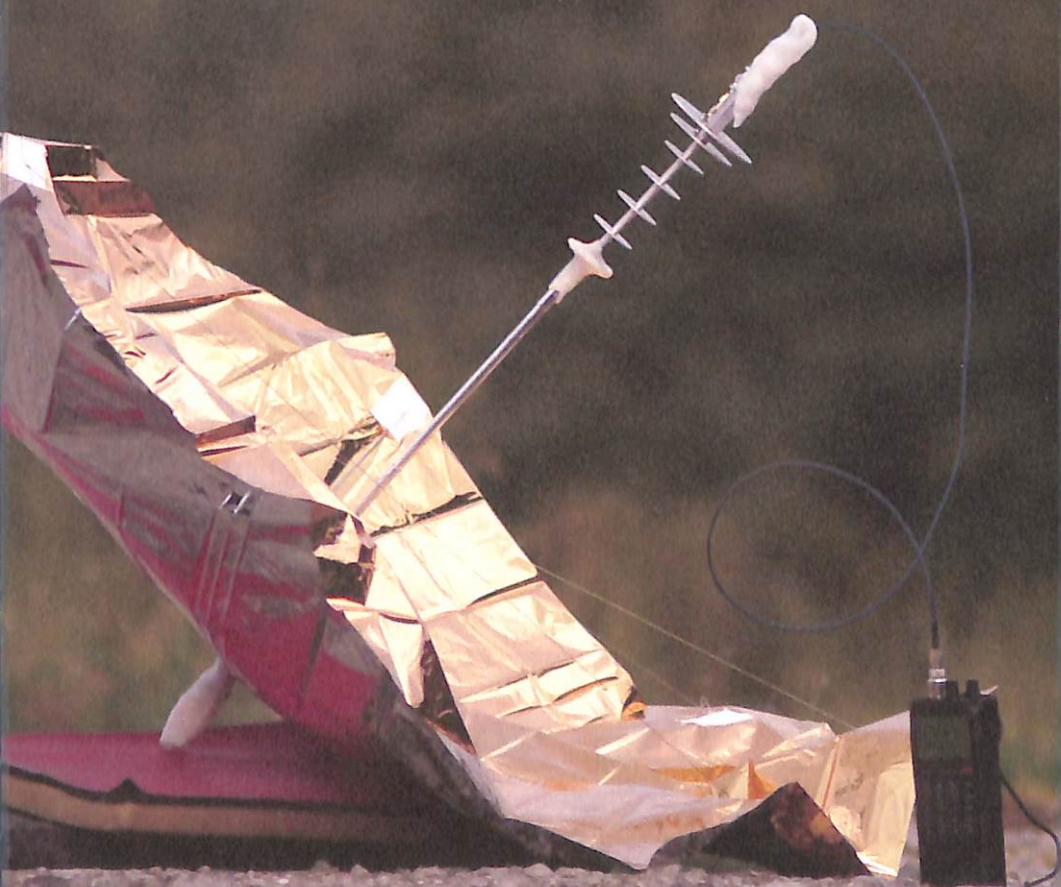


TEMPORARY EXHIBITION

ALEJANDRO DUQUE

Rarae aves



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November 2017- February 2018

Lab 3

In recent decades, a growing number of creators have become interested in sound experimentation with the electromagnetic spectrum and with radio through open source systems and free software. These practices have introduced both aesthetic and technological alternatives, as well as tools that combine the languages of science, art and technology from a critical and speculative perspective.

The exhibition *Alejandro Duque. Rarae aves* is an exploration of the sound of wave magnitudes and fields of both familiar and rare nature: electromagnetic waves that are, in principle, inaudible to the human ear, short waves (from the radio), and synthesis of waves manipulated by computer and signal processing devices. This show examines the invisible soundscape through energies that emerge from devices developed since the 19th-century and those covering current global transmissions, from the pulse of the telegraph to fiber optic links and laser beams. After recording, capturing, and observing the signals and phenomena in the electromagnetic spectrum, Duque transfers these sounds into the space of Lab 3, accompanied by continuous visualization of the waves.

Between the biosphere and the technosphere is the sonosphere¹, which is revealed by the decomposition and extrapolation of the signals that emanate from mobile, satellite, and radio devices, captured through a variety of antennae arranged in the exhibition space and on the terraces of the Museum. Given that the energy scatters and fills the space, its constant presence and interaction with the waves slowly build a combination of sounds that will be recorded from the beginning until the end of the exhibition².

[1] Concept inspired by the scientific terms that define the layers of the atmosphere. In the context of this exhibition, it refers to the combination of sounds, not only musical, that envelops the planet and its significance for human beings.

[2] Research such as that done by Douglas Kahn, Pauline Oliveros and her idea of the 'sonosphere', as well as the Locus Sonus Lab, Anthony Dunne in "Hertzian Tales," or Heraclitus himself with his affirmation that "everything flows" (*Panta rhei*), complement the context that feeds the premise of this exhibition.

Since the city's light pollution makes it impossible to see a starry sky, a video camera located on the roof of the Museum captures atmospheric phenomena at night, such as the passage of meteorites, aircraft, and satellites. Additionally, there is an Extreme Low Frequency (ELF) radio receptor, also located on the roof, which makes those distant sounds audible in the room while synchronizing other phenomena that take place in the ionosphere and capturing hypothetical faraway voices that operate in other dimensions (EVP, Electromagnetic Voice Phenomena).

This project captures signals in real time, such as the passage of satellites, the voices of taxi drivers on pirate frequencies, what can be heard on an emergency line, or from the control tower of the local airport—among many other possible sources that are part of that invisible soundscape. The space in Lab 3 becomes a laboratory in which pseudoscientific notions and popular speculation come into contact with devices for scientific analysis, as well as cacti exposed to electrosmog pollution and a resonant Faraday cage³.

Throughout its duration, *Alejandro Duque. Rarae aves* explores sound materials using forces that are not audible on their own. The sources are processed and remixed to create a final composition that becomes perceptible in Lab 3. The piece will be recorded for later analysis as an archive that could be considered as a layer of information with which to understand some of the phenomena in the present. Through this series of devices and mediations, the inaudible becomes audible, creating a metaphor for the Tower of Babel, where it is possible to hear the noise of the world and reflect on its political, social, and ecological implications.

[3] A Faraday cage is a metallic box that protects the interior from static magnetic fields. It is named after physicist Michael Faraday who built one in 1836. These cages are used to provide protection from electrostatic discharges, given that they block electromagnetic fields..

Alejandro Duque (HK4ADJ)

Alejandro Duque works with radio-electric waves, from the electromagnetic landscape, which ranges from satellite signals to artificial sources of natural radio (VLF, Very Low Frequency). He has also created micro FM radio stations (low-frequency stations) that resonate and help define the small communities located outside the global network.

His doctoral thesis in Philosophy of Media (European Graduate School, in Philosophy, Art, and Critical Thought, "PACT") addresses the knowledge generated by certain subgroups that still escape even commercial radars and evade academic categorization. These life forms still exist in the Southern Hemisphere and maintain their own survival strategies by means of traditional economic models, particular micropolitical systems, and unique and unexpected technological reinventions.

Duque has been a professor at the Instituto Tecnológico Metropolitano and the School of Arts at the Universidad de Antioquia, as well as a member of the Locus Sonus Lab (soundmap) in the south of France for the past five years. He has also participated in various festivals of "new, old, and unstable" media art. At present, he is assistant director at the European Graduate School in Switzerland and is in charge of the archives and documentary material there.

